JAMES HODDER.

THE PEN-MANS RECREATION:

OR

A Copy-Book newly published,

Wherein is contained variety of all the moſt curious hands now practiſed in this Nation: With choice and Excellent Rules to attain them:

ALSO

HOVV TO MAKE THE BEST PENS AND GOOD INK.

In vented and written by *James Hodder* Maſter in hte Art of Writing and Teaching

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Engraven by Edward Cocker.

Are to be ſould by *John Overton* at the White Horſe without Newgate; where you may have all Sorts of Copy Books and Maps, *Viz*, *Billingſley*, in large Quarto and Octavo. *Davis*, Intituled the School-Maſter; and *Cockers*, Intituled Arts glory, or the pens Treaſury. Mr. *Johnſons* Copy book, with ſome additions to it, by *Edward Cocker*: 4 other ſorts of Copy Books; And Maps of the World, *England*, *Scotland*, *France*, and *Ireland*, with other County, Maps Pourtratures and Deſcriptions of the King of *England* in the ſheet: Alſo ſeveral famous Maps of the City of *London*, before and ſince the fire, A new Map of the Royall exchange as it is now rebuilt A new Map of the Low Contryes, with A larg deſcription of Holland and the places taken by the French, 1673.

To the Ingenious young Practitioners in the Art of fair Writing.

I Conceive it not impertinent to advertise you, that notwithstanding the great number of rare, and excellent Copy-Books, (since our Nation hath so much abounded with persons famous in this Art,) I observe very few to have laid down Rules, whereby mean, and ordinary Capacities may understand them. The consideration whereof, as also the intendment of a help to my own School, hath induced me tomake publique some choise Pieces of all the most usual hands (now practised among us) being adorned with variety of Knots, never before extant.

And first, I think it not amiss, to shew you what Tools or Instruments are required in this Art (*viz.*) a Pen- knife, Ruler, Compasses, Pencil, Ink, Paper, and Quils. For the choice of these I admonish you, to let your knife be of a Razor-mettle, not too thick nor too thin towards the edge, neither too hard, nor too soft-tempered; which you may try by turning the edge upon your thumb-nail, or by taking another knife, and scraping it with the back thereof: As for the mark any may be deceived in it' but those are generally esteemed best Pen-knives with the red y upon them.

Among Quils we commonly account the seconds best, especially such as are long, round, clear, and indifferent hard; but in case your Quils be soft, you may hold them a little to the fire, or put them into embers, and have an Iron-plate full of holes, some bigger and some lesser, about the bigness of the Quils, and by drawing them thorow the holes you may make them round and hard. By this slight we are abused in buying Dutch quills, which indeed were never out of *England*.

As for paper that which is well gummed, white, clear, and smooth, is the best If you buy any quantity, you may know it by the weightines thereof, or with touching it lightly with a little spittle on one side, which if it do not appear on the other, you may conclude it will bear Ink well.

How to make very good Ink.

TAke five quarts of Rain-water, and one quart of Viniger, or six quarts of stale strong-beer: In either of these infuse one pound of Gauls, one quarter of a pound of Roch-allum, half a pound of Coperis, half a pound of gum Arabick; pownd the Gauls to powder, put these altogether in a Barrel, and sometimes set them in the Sun and oftentimes be stirring of it.

Next I think it convenient to shew you the way to make your Pen; for a well made Pen maketh a fair Character, and easeth much of the trouble in writing: and look how delighting a Letter is being fairly drawn, so displeasing is that which is ill writ, and with a bad Pen; because it requires one to study the words, and imploy his wit in understanding them: Therefore if you spend some time more then ordinary about the Pens it will daily afford you more and more content, and cause you to write with greater facility and delight

Having then furnished your self with a good Pen-knife and Quils, with the backside of your knife scrape off the scurfiness of the Quill, on the back; so far at least as you intend the slit shall be, and no further, because it will be apt to slit as far as it is scraped; cut off about a barly-corns length of the top on each side, in the form of a half-Moon; then enter your knife at the end thereof, on the back of your quil, and be sure it be directly straight, not crossing the grain of the quil, otherwise the slit cannot be good; this done, sharp it out on each side the slit, and cut off the nib a little slanting on the back, then down right.

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right. This rule will hold for all hands, as well great as small: But if you would haue a pen for flouriſhing, *with a fine whetſtone take off the corner of the nib of it*, and you will find it run with more freeneſs and boldneſs.

And here I can do no leſs then glance at the groſſe miſtakes of ſome in making a Pen; who ſo ſoon as they have ſcraped their quils, fall to the making of a Pen, whereas they ſhould let it cool a while, for elſe it is almoſt impoſſible that the ſlit ſhould be good; for the quil being hot with ſcraping, hindereth the ſlit from proving right. Hence divers find fault with their quils, when the fault is only in themſelves. I may tell you further, there is another way of making a good ſlit in your Pen, be the quils either good or bad; having ſharpned your quil and cut the nib as broad as for Text, lay the back of it upon a ſmooth board, and put in the point of your knife (the blade being made thin for the purpoſe) in the inſide and give it a ſlaſh downwards, then ſharp it out and cut off the point as before.

Place your pen betwixt your thum and fore finger, leaning it upon the corner of your ſecond finger, below which let the end of the pen ſettle about half an inch; gripe not your Pen too hard, but hold it lightly upon your paper, reſting your hand on the firſt joynt of your little finger, bending your third finger towards the palm of your hand: Your pen being held in this poſture, and your fingers extended almoſt to their full length, is grace full, comely, and moſt ſerviceadle But be ſure you forget not your thum-joynt, to riſe and fall with it, as occaſion requires you.

As it is graceſull to hold the pen well, ſo it is very commendable to hold the head high, a little ſtooping towards the ſtomack off from the table, with your arm cloſe to your body, and your elbow at a littile more diſtance from you, that thus your arm may be more at liberty. Obſerving this poſture, the Writer ſhall write with more grace and free lome, whereas otherwiſe he will quickly weary himſelf and endanger his health, by bearing his breaſt againſt the table, and hanging his head low.

At your firſt practiſing to bring your hand to the habit of framing a letter, it would be convenient to run over what you intend to imitate ſeveral times with a dry pen, for this will imprint it beteer in your mind, and ready your hand for a more compliance. To help you to keep a true proportion and evenneſs in your letters, you may uſe double lines made with a compaſs, a Pen or a piece of Braſs.

The next thing I recommend to you being thus prepared, is an Alphabet of any hand you deſire to write, be it round, oval, or ſquare, and in any of theſe acquaint your ſelf well with *o. i.* and *l.* for theſe are the foundation upon which all the reſt depend: And till your iudgment be well informed in theſe, you muſt never expect to be Triumphant in this curious Art.

Many for want of an able Teacher at firſt, to inform them in this particular' that might otherwiſe have been able Proficients, have been quite diſcourged, or at leaſt not come to any excellency of the Pen. How requiſite then is it for Scholars to apply themſelves to the ableſt Maſters, leſt otherwiſe they ſpend their time and money to no purpoſe.

After you can make the *o. i.* and *l.* endeavour to imitate thoſe letters that have the moſt affinity among them ſelves, as, *a.c.d. e.i.n.w m.* for of the firſt cut of an *a.* are made theſe following; *a.c.d.e.o.g.q.* thereſore have a ſpecial regard to it. Again, the round turning off of the *a.* at the bottom, will ſerve for all theſe letters, *c.e.n.w.o.* the ſharp ſtroke in theſe letters is to be made with the right-hand ſide of the Pen, and with them, are alſo begun theſe following letters, *i.n.m.p.r.y* the bottom-cut of the *p.* is the ſame with that of the *g.* and *f.*

Of *l.* are produced, *b.h.k.f.d*; and from *i.n.m.w.t.y*; the belly of the *b* is beſt to be left open, if it be made to, accompany other letters, ſuch as *by bi bo bu.*

If you underſtand to make one of thoſe letters well that have heads and tails above and beneath the lines

you

you will ſoon know how to make them all: I might ſay more upon this account, but I forbear it, as leſs needful to be mentioned; only I muſt mind you, that all heads of letters beginning from a right line, are thus made, *b.d.f.h.l.* and ought to be of an even height, unleſs the head wheell off, and then it is left to the judgment of the writer, how to flouriſh it.

Letters beginning with a ſharp line, are theſe, *i.n.m. p.r.u.y.x.*

Letters ending in a hooked line, are *a.c.d.e.l.m.n.t.*

Letters having ſomewhat a *S*pherical or round form are, *c.e.s.*

Letters made in parallel lines, are, *b.d.f.h.l.g.p.q.f.*

Before you attempt joyning, I would adviſe you to exerciſe the great letters, for they will much facilitate the hand, and cauſe it to be more nimble in faſhioning the others, and of theſe take the I. firſt, for upon it depends almoſt all the reſt.

Having attained to make your letters (of any Alphabet) well, your next care muſt be to joyn them handſomely together, for by the joynings and diſtances is known the ability of him that profeſſeth Writing. This is of greater importance than ſom judge it, for in the combination of letters, you muſt neceſſarily mind in what part they are neareſt, and may be fitly as it were naturally united to them that follow; theſe I look upon as the moſt difficult *d.* and *a.m.* and *a.d.* and *o.m.* and *o.* and in ſhort all letters with Oblique bodies, and Traverſs lines: Therefore I ſhall give you one rule worthy of obſervation (eſpecially in your round mixt hands, much in uſe among us) *Where one letter ends, let the next always begin.*

Firſt, learn to joyn two letters, then three, then more, &c. As for the diſtance in letters, the beſt directer is the hand, be it big or little which you ſtrive to imitate, though ſome will bid you leave the breath of a pin betwixt your letters: But for words the beſt way is to leave the ſpace of an *o.n.* or (rather) an *m.* betwixt one, every

Theſe and other inſtructions are daily by word of mouth taught by me, and (perhaps) ſome other. But becauſe they ſoon ſlip out of Childrens memory: I have though fit to publiſh them for the common benefit; that any man whoſoever he is, that will beſtow his own induſtrious endeavours may attain to a fair hand of writing, and a dexterous velocity therein.

I will not omit what I obſerve in ſome Writers, who begin the firſt letters of each word with a moderate motion, but in the end haſten the hand too much; the ſame they do alſo in the ſhanks and in the ſtemmes, which is not gracefull; for they ought to continue the ſame pace to the end of every word.

Others make the firſt letters greater, the ſecond leſs, the third leſs than that, & ſo proceed till the laſt letter of the word be very little, & the word appear like a ſidelong Pyramis. Now this is a great failing in this Art, for all letters are to be of one & the ſame proportion, nor ought the firſt to be greater than the reſt, (as Grammarians teach) unleſs it begin ſome period or proper-name, or a more eminent word than others in a Sentence, or a verſe in a poem. I think theſe rules ſufficient wherein to inſtruct young learners at the firſt, whoſe after experience will better inform them in many particulars, which would be too prolix and tedious to mention, and therefore I conclude my diſcourſe within the compaſs of theſe; only I add this advertiſement in ſhort to the reſt: That a long *ſ.* be conſtantly in the beginning and middle of a word, and a ſhort *s.* at the end, except in ſome few combination of conſonants in the middle of a word, *ſt. ſl. ſh.* or the like; likewiſe care muſt be had to make the *j* and *v.* conſonants, and *i.* and *u.* vowels different; as in *juſtice, voluntary.* Thus I have heartily endeavoured your improvement by what is here publiſhed, by which if you reap any benefit, give God the praiſe of his own bounty, that hath thus far enabled him,

That is ever ready to further you in this Art. *James Hodder.*

BRITISH
OC 15 1919

To the right Wor.ll
his much honoured Friend
Sr. MATTEW EARLE
Knight.

These are the first Fruits Sr. of a Tree planted by your owne Hand:
my Endeavours have beene to make them pleasant, and profitable,
but it rests in you alone to render them happie; which you will, if
You honour them with your Acceptation, and continue mee in Quality of

S.R Your most Humble Servant.

James Hodder.

A, B, C, D, E, F

The Pen-man's Recreation

Containing sundry Examples of faire Writing, of excellent vse for all such, as aime at some Perfection therein.

Invented, and Written By JAMES. HODDER.

Engraven by Edm: Cocker.

LONDON

Sould by J: Overton At the White Horse without Newgate

1673

a.a.b.b.c.c.d.d.e.e.f.f.g.g.h.i.i.j.k.l.l.m.m.n.

n.n.o.o.p.p.q.q.r.s.ſs.st.v.u.w.v.x.y.y.z.

Controule thy buzzing thoughts, let Reason Paſsion quell:
They firſt muſt Wisdom's court who thinks or hope to excell.

A B C D E F G H I K L M N
N O P Q R S T V W X Y Z

James Hodder.

Hippomanes ceased to runne when shee had
gotten the Goale. Hercules to labour when he
had obtained the Victorie. Mercury to pipe when he
had cast Argus into a Slumber. Every Action hath its end.

A a B b C c D d E e F f G g H h I i K k L l M m N n O o P p Q q R r S s T t V v U u W w X x Y y Z z

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FINIS HONORI.

Writing is a transcendent facultie, vpon w^ch all Arts, and Sciences depend, it is neither Mechanicall nor Liberall, yet mounts to the merit of a commendacon beyond both, wherefor^e manifests yo prudence in y^e especiall attainement of so commendable a Qualitie

A a b c d d e f g h i k l l l m n o p q r r s t v u w x y y z

J. L.

Lamentable is their Condition whose undisciplined
Education leaves them unfurnished of skill to spend their
time in any employment that may be to their own
comfort, and encouragement, and honour of their Create:

How many might to true perfection climbe
Were they not there in thought before the time!

A a b r d d e E f f g h i k l m n o p p q r s s t u w x y z z

J. K.

Seuen a hundred yeares in Carlile bestylead;

and after that, a hundred more; to which being spent

adde a thousand, and to that ten thousand more, the last

shall as surely end as the first are ended, and all shall

be swallowed with eternity.

James Hodder.

James Hodder.

Incomparable Excellencies are produced by Industry;
No Starre in the Sphæare of Wisdom e out shines it:
by that men becom'd famous, and raiſe permanent
Monuments, remaining to their immortall Renowne.

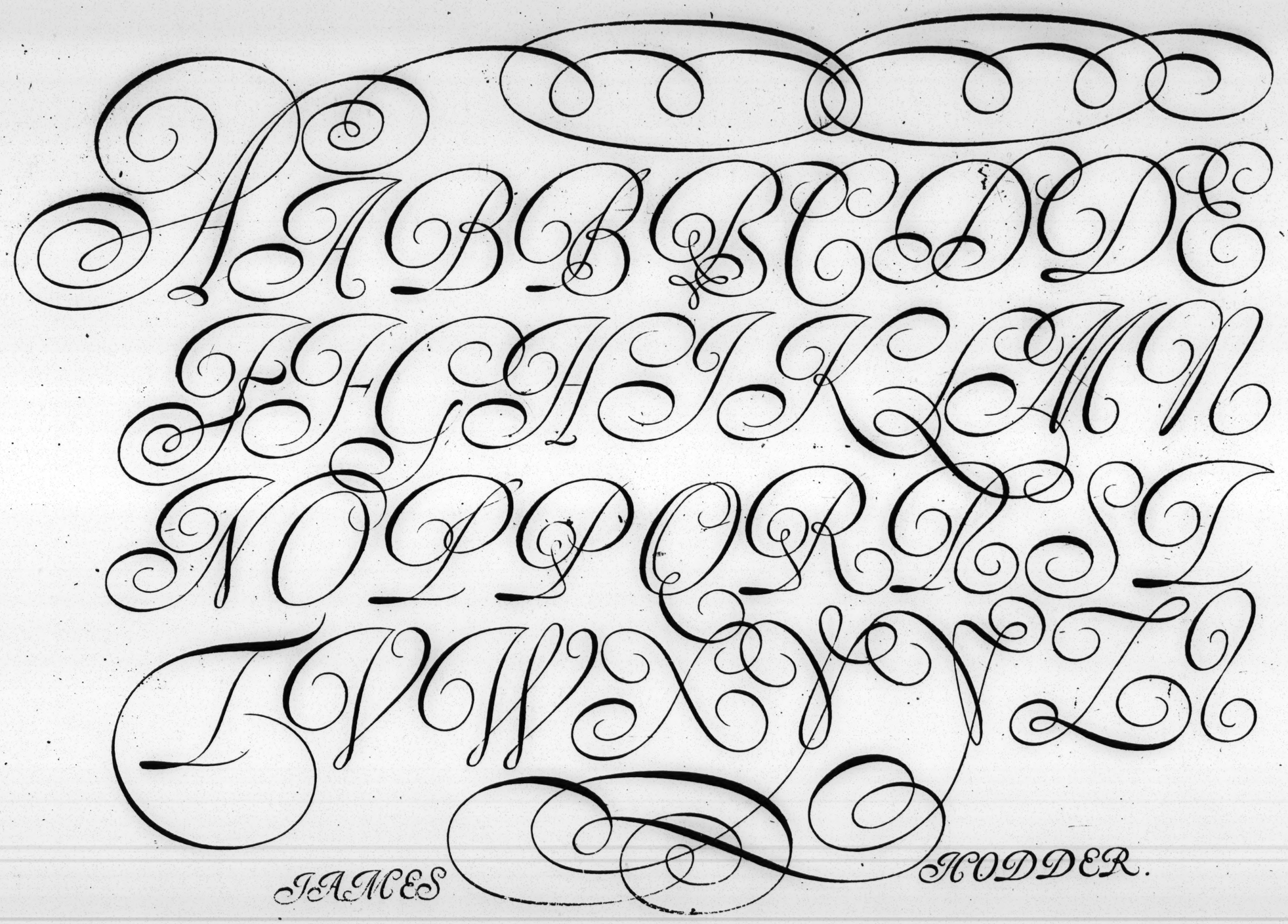
By frequent Exerciſe men learne, and know
How through Arts puzling Labyrinths to goe.

James Hodder

It is a most noble, and commendable Designe
of Children, descended of meane Parents, by their
Industrie, to become the Sonnes of Vertue, and
excelling parts, (Which renders them equall (in opinion
of the Prudent) to those of honourable Descents.

Who would not carry on some brave Designe
In Honours Orbe eternally to shine?

IAMES HODER


AABBCDDE
FGHIKLMN
NOPPORRSS
TPWXYYZZ
JAMES JODDER.

Conuenient, and very commendable is the
Practise of Ingenious and Eminent men
to haue correspondence, and communication
one with another: for that begetts Emulation
which is a Spurre to Vertue &c.

A a b c d e f f g h i k l l l m n o p q r s s t u u w v y z z.

Time Patience, and Industrie

are the three grand Masters of the World:
they bring a man to the end of his desires whereas
an imprudent, and turbulent murmur oftentimes
turnes him out of the way to his proposed Ends.

a b c d e f g h i k l m n o p q r s t u w v x y z & ſt

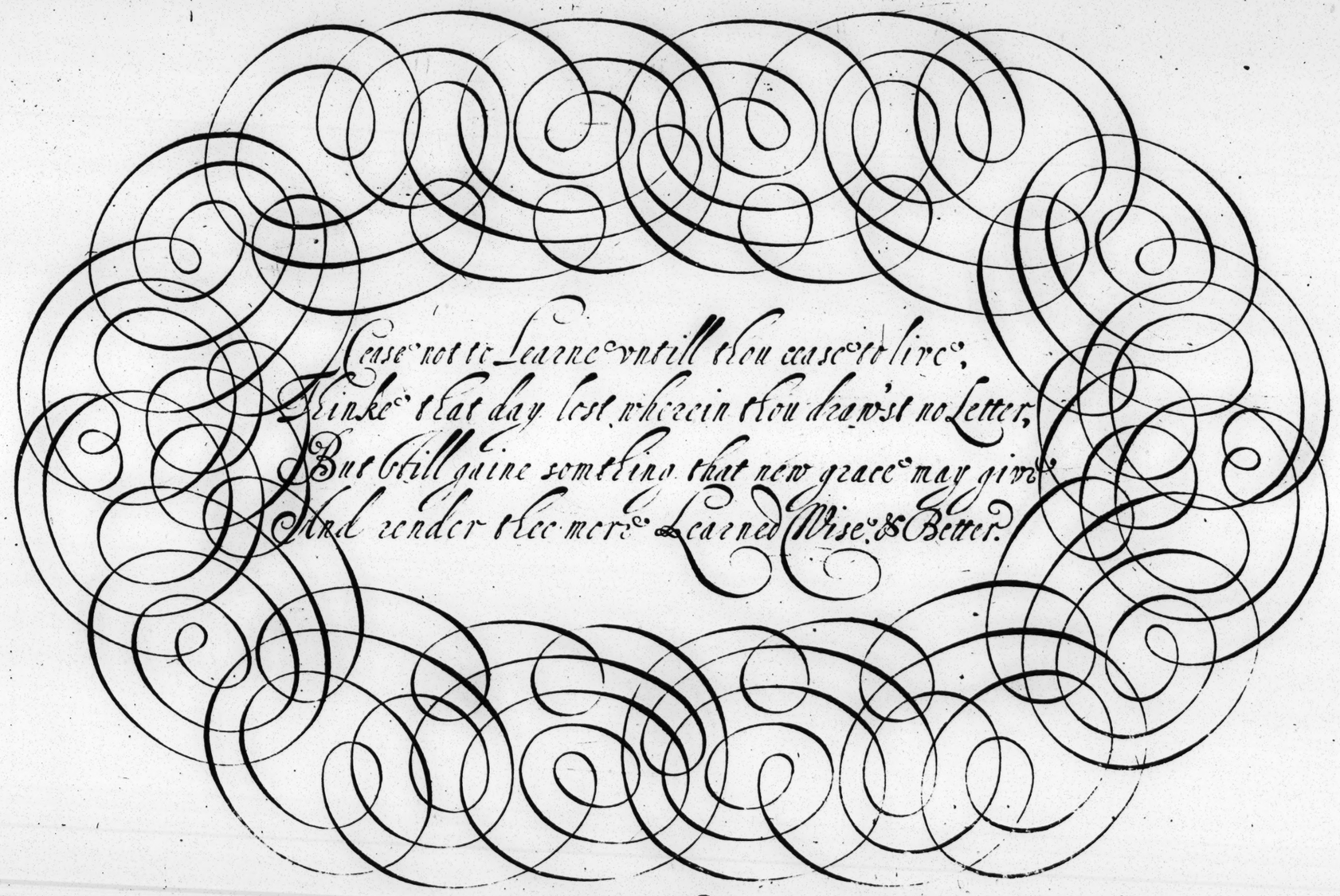
James Calder

Vexation and Anguish accompanie Riches and Honour:
The Pomp of the World and the favour of the People are but Smoake,
suddenly vanishing which if they commonly please, commonly bring
Repentance and for a moment of Joy, they bring an Age of Sorrow.

A a b c d e f g h i k l m n o p q r s ſt ſ t v u w w x x y y z z &

James Fodder.

Cease not to Learne vntill thou ceast to live,
Thinke that day lost wherein thou drawst no Letter,
But still guine something that new grace may giue
And render thee more Learned Wise & Better.



James Mabbe

A common Designe it is of mighty Cost to rayse
huge Structures: but the commemoration of some vertuous
performance, by a meane Person, shall be more permanent
than the most magnificent Monuments raised by Monarchs.

James Hodder.

Aa Bb Cc Dd Ee Ff Gg Hh Ij Ik Kl Ll Mm Nn Oo Pp Qq Rr Ss It Uu Vv Ww Xx Yy Zz

Except your Head, and Heart attend your Hand,
Pen, Ink, and Paper are, and Write in Sand.

James Hodder

A a a a a a B B B b b b b C C C c c c c c D D D d d d d d d E E E e e e e e F F F f f f f f
G G G g g g g g g H H H h h h h h I I I i i i i i J J J j j j j j K K K k k k k k k L L L l l l l l M M M
m m m m m m N N N n n n n n n O O O o o o o o P P P p p p p p p Q Q Q q q q q R R R
r r r r r r S S S s s s s T T T t t t t t t U U U u u u u u W W W w w w X X X x x x Y Y Y y y Z Z Z

A Gold transcends pale Silver, so Sol's rays
Out-shine the Diamond, and faint Luna's blaze:
But when we would this curious Art compare,
Nothing is found so rich, nothing so rare.

JAMES DODDER

a.a.a.b.b.b.c.c.c.c.d.d.e.e.e.e.e.f.f.g.g.g.h.i.i.
i.i.i.k.k.k.l.l.l.m.m.m.n.n.n.o.o.o.p.p.p.q.q.q.ue.
r.r.r.s.s.s.s.t.t.t.v.v.v.u.u.u.w.w.w.x.x.x.y.y.y.z.z.
A B C D E F G H I K L M M
N N O P Q R S T V W X Y Z
J. Hedvig.

ARTIFEX in magnis suis laudabisque operibus hoc servabat, ut ea publicè proponeret omnium oculis ac linguis atque ipse vtrò aliquo vestra judicia vrgeret etiam minorum, cur Scriptori hoc non fas, in opere quod tanquis omnes.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.

Hail man injoyes a Heaven upon Earth,

whose mind moves in Harmonie, rests in

Providence, and turnes upon the Poles

of Truth and Wisdom. Ja. Hooder.

A a a. b b. c c. d d. e e. f f. g g. h h. i i. k k. l l. m m.
N n n. o o. p p. q q. r r. s s. s t. v u. w m. x. y y. z. &

A B C D E. F G H I K L M.
N N O P Q R S T V V W X Y Z

To imitate the Best is the best of Imitation
And a Resolution to excell is an excellent Resolution.

JAMES HODDER.

Doe not alwaies stand upon the nice Puntilios
and points of State, and Place, but remit and
submit, as Occasions require and vary; those that
doe not observe this, are a little too strait laced.
for Businesse, either Civill or Religious.

A a b c d e f g h i k l m n o p q r s t v u w x y z J H.

Say not my Hand accomplish'd this Design
Nor think my Parts in any part divine
Say rather thus that divine Providence
Produced it by a sacred Influence

James Hodges

Quim, Vertue-hating Envy does inrade
Workes breathing to Eternitie, and cast
Vpon the fairest Peece the greatest shade:
Still driving Vertues sweetest Fruits to Last.
By petty Starres her black infection runnes,
None suffer her Eclipse, but Moones & Sunnes.

Jane Adder.

If men could imagine how many
inconveniences attend Indiscretion
wisdome would be more in estimation.

Aa b c d e f g h i k l m n o p q r s t u w y y z

James Hodder. He that would be Something must doe Something

Lessons

James Hedaer.

Flourishing Conceits may bring
contentment to the mind, but things
plaine and vsefull are of most concern=
ment. abcdefghiklmnopqrstvwxyz&.

James Hodder.

FINIS CORONAT OPUS.
Fame waites on glorious Actions, and Reserue
For Vertues head is readie with a Crowne.
Yet let the Praise of this small worke accrew
To God, to whom all Honours only due.
James Mead.

IACOBVS HODDERVS

CRISTI

The Author hereof keepeth a Schoole in Loathbury
next dore to the Sunne, Where such as are desirous
to learne the Art of Writing, as also Arithmeticke,
in Whole Numbers and Fractions, with Merchants
Accompts and Short-hand, may be carefully attended,
and faithfully Instructed. By James Hodder.

Aabcdefghiklmnopqrſstvumwxyyz&.

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